

the most part ridiculous, full of errors, and so defaced by excisions and alterations as to give no idea of what the books might be like in French. There were translations of much greater merit in Germany, Italy, and Eussia; but until a Mr. Turner produced in London a version of "Au Bonheur des Dames,"¹ the English reader, ignorant of French, really had no opportunity of forming any personal opinion of Zola's writings. He had to rest content with the views expressed in various newspapers and periodicals by men who had read Zola in the original. Among those who wrote on him in the English reviews were Mr. Andrew Lang and Mr. Henry James; but most of the articles that appeared were conveniently anonymous, and therefore, perhaps, essentially abusive, as, for instance, an unsigned paper in "Blackwood's Magazine," the writer of which, not content with attacking Zola's books, thought it as well to libel him as a man. At long intervals there appeared some article in his defence, some statement) of his principles and his aims, the best of these being another anonymous paper called "The Literary Creed of Emile Zola,"² though even this had a foolishly worded "note" attached to it, showing how little Zola was understood by the average English editor. Such, then, was the position: a dozen or more worthless

American versions
on the market, and frequent attacks in reviews,
magazines,
and newspapers, when, in 1884, the first
English series of
Zola translations was begun by a London
publisher, Henry
Vizetelly, who, assisted by two of his sons,
traded as
" Vizetelly & Go."

¹ See *ante*, p. 214.

² The writer has a copy of this article, a very able one, cut
from the pages
of a review or magazine, which, unfortunately he has "been
unable to identify.